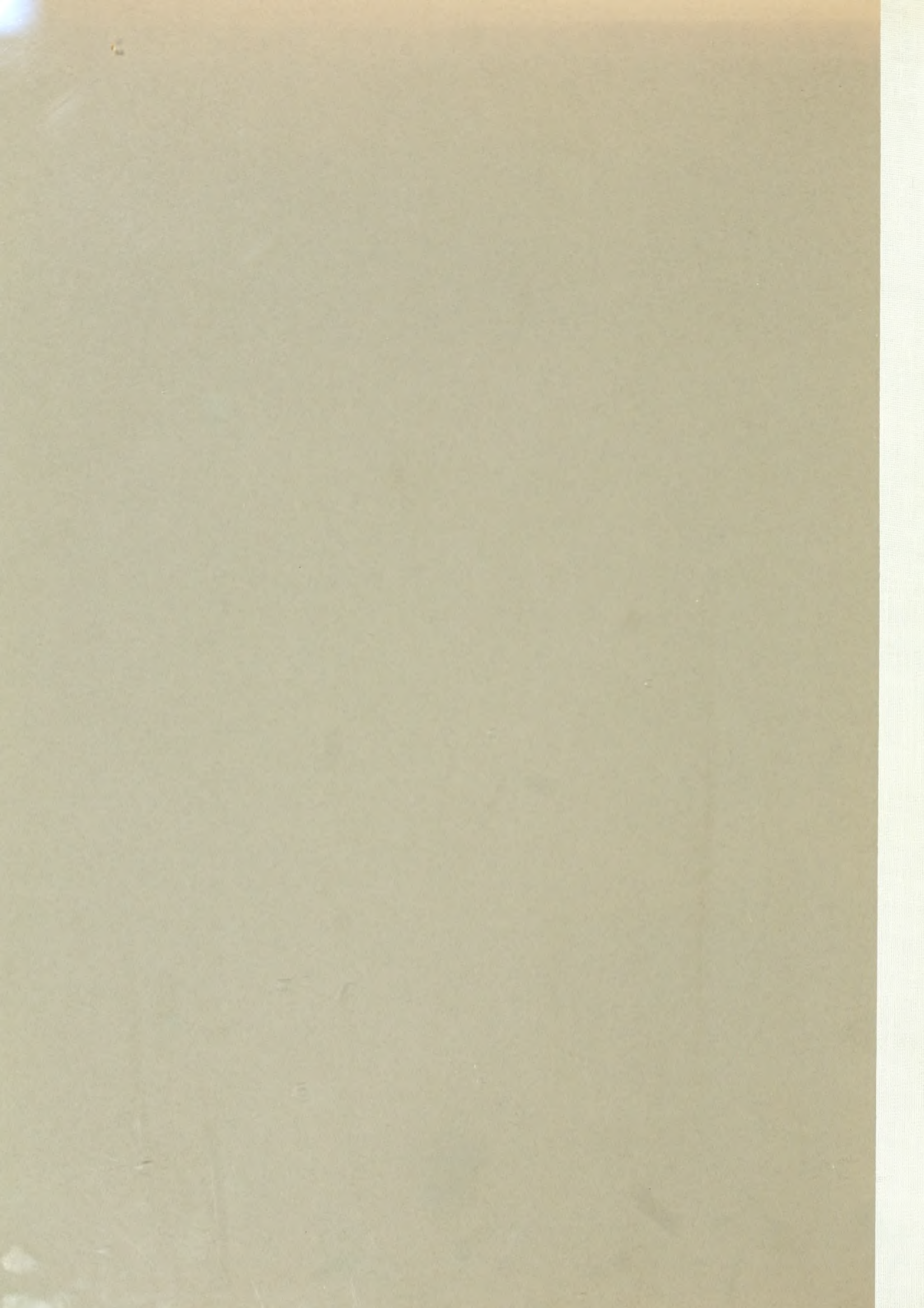


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# ŒUVRES D'AUTEURS ANCIENS

harmonisées pour Violoncelle avec accompagnement de Piano

PAR

## J. SALMON



- R. 381 ANTONIOTTI (G.) (1692-1776). *Sonate (Sol mineur)*.
- R. 382 ARIOSTI (A.) (1666-1740 ?). *Sonate (Mi mineur)*.
- R. 383 — *Sonate (Sol majeur)*.
- R. 718 AUBER (D.-F.-E.) (1782-1871). *Concerto*.
- R. 707 BENDA (F.) (1709-1786). *Sonate (Sol majeur)*.
- R. 384 BIRCKENSTOCK (J.-A.) (1687-1733). *Sonate (Mi mineur)*.
- R. 385 BOCCHERINI (L.) (1743-1805). *Menuet (Sol majeur)*.
- R. 719 — *Concerto*.
- R. 386 BONONCINI (G.-B.) (1680-17..?). *Sonate (La mineur)*.
- R. 700 BORGHI (L.) (17..?-17..?). *Sonate (Fa dièze mineur)*.
- R. 809 BRÉVAL (J.-B.) (1756-1825). *Sonate (Sol majeur)*.
- R. 387 CAPORALE (A.) (16..?-17..?). *Sonate (Ré mineur)*.
- R. 95 CERVETTO (G.) (1682-1783). *Sonate (Ut majeur)*.
- R. 388 — *Sonate (Sol majeur)*.
- R. 389 CORELLI (A.) (1653-1713). *Sonate (Ré mineur)*.
- R. 679 — *Sonate (La Follia)*.
- R. 706 D'ANDRIEU (J.-F.) (1684-1740). *Sonate (Sol majeur)*.
- R. 711 D'AUVERGNE (A.) (1713-1797). *Sonate (Sol majeur)*.
- R. 85. DE FESCH (W.) (1695-1758). *Sonate (Sol majeur)*.
- R. 88 — *Sonate (Ré mineur)*.
- R. 391 DUPUITS (J.-B.) (1741-17..?). *Sonate (Ré majeur)*.
- R. 12 ECCLES (H.) (1670-1742). *Sonate (Sol mineur)*.
- R. 712 FRANCŒUR (F.) (1698-1787). *Sonate (La majeur)*.
- R. 392 GALLIARD (J.-E.) (1678-1749). *Sonate (Sol majeur)*.
- R. 393 — *Sonate (Mi mineur)*.
- R. 394 GASPARINI (Q.) (1725-17..?). *Sonate (Mi mineur)*.
- R. 704 GEMINIANI (F.) (1680-1762). *Sonate (Sol majeur)*.
- R. 705 — *Sonate (Ut mineur)*.
- R. 395 GRAZIOLI (G.-B.) (1755-1820). *Sonate (Sol majeur)*.
- R. 106 GUÉRINI (F.) (1710-1780). *Allegro con brio*.
- R. 396 — *Sonate (Sol majeur)*.
- R. 701 — *Sonate (Ré majeur)*.
- R. 682 GUIGNON (J.-P.) (1702-1774). *Sonate (Sol majeur)*.
- R. 397 HERVELOIS (CAIX D') (1670-17..?). *Gavotte*.
- R. 398 — *Sonate (La mineur)*.
- R. 399 LECLAIR (J.-M.) (1697-1764). *Tambourin*.
- R. 400 LŒILLET (J.-B.) (1653-1728). *Sonate (La mineur)*.
- R. 401 — *Sonate (Sol majeur)*.
- R. 696 — *Sonate (Ré majeur)*.
- R. 697 — *Sonate (Sol majeur)*.
- R. 715 MANGEAN (17..?-1756). *Sonate (Fa majeur)*.
- R. 402 MARAIS (ROLAND) (17..?-17..?). *Sonate (Ut majeur)*.
- R. 98 MARCELLO (B.) (1686-1739).
- R. 403 — *Sonate (Mi mineur)*.
- R. 404 — *Sonate (Sol majeur)*.
- R. 405 — *Sonate (Sol majeur)*.
- R. 406 — *Sonate (Sol mineur)*.
- R. 694 NARDINI (P.) (1722-1793). *Sonate (Ut majeur)*.
- R. 695 — *Sonate (Sol majeur)*.
- R. 407 PIANELLI (G.) (1725-17..?). *Sonate (Sol majeur)*.
- R. 408 PORPORA (N.-A.) (1686-1766). *Sonate (Fa majeur)*.
- R. 108 RAMEAU (J.-PH.) (1683-1764). *Menuet de l'Opéra PLATÉE*.
- R. 409 — *Gavotte*.
- R. 101 SAMMARTINI (G.-B.) (1698-1775). *Sonate (Sol majeur)*.
- R. 703 — *Sonate (Sol mineur)*.
- R. 105 SENAILLÉ (J.-B.) (1687-1730). *Allegro spiritoso*.
- R. 410 — *Largo et Gigue*.
- R. 411 — *Menuet*.
- R. 412 — *Sarabande et Allemande*.
- R. 414 SOMIS (G.-B.) (1676-1763). *Sonate (Sol majeur)*.
- R. 702 SPOURNI (CH.) (17..?-17..?). *Sonate (Sol majeur)*.
- TARTINI (G.) (1692-1770).
- R. 688 — *Sonate (La mineur)*.
- R. 690 — *Sonate (Sol mineur)*.
- R. 415 TRICKLIR (J.-B.) (1745-1813). *Sonate (Sol majeur)*.
- R. 416 VALENTINI (G.) (1681-17..?). *Sonate (Si b majeur)*.
- R. 698 — *Sonate (La mineur)*.
- R. 693 — *Sonate (Mi majeur)*.
- R. 683 VERACINI (F.-M.) (1685-1750). *Sonate (Ré mineur)*.
- R. 684 — *Sonate (Sol mineur)*.
- R. 685 — *Sonate (La mineur)*.
- R. 686 — *Sonate (Mi mineur)*.
- R. 710 VISCONTI (G.) (16..?-17..?). *Sonate (La majeur)*.
- R. 691 VIVALDI (A.) (1675-1743). *Sonate (Ut mineur)*.
- R. 692 — *Sonate (Mi mineur)*.
- R. 693 — *Sonate (Si b majeur)*.

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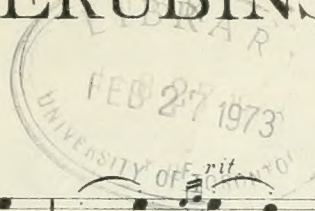
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# LES CHÉRUBINS

arrangée pour Violoncelle  
avec accomp<sup>t</sup> de piano  
par J. SALMON

COUPERIN



Allegretto *mf* *rit.* *tempo* *mf*

Allegretto *p* *rit.* *tempo*

*rit.* *tempo* *p* *léger.*

*rit.* *p tempo*

*f* *Meno mosso* *tr* *mf* *tempo*

*mf* *p* *Meno mosso* *pp tempo*

*p* *rit.* *p*

*p* *rit.*

Andantino  
*dolce*

*p*

This system contains the first six measures of the piece. The vocal line is in 12/8 time with a key signature of two flats. The piano accompaniment consists of a treble and bass clef. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

*sostenuto*

*ped.*

This system contains measures 7 through 12. The vocal line continues with a similar melodic pattern. The piano accompaniment becomes more active, with the bass clef playing a series of eighth-note chords and the treble clef playing a more complex melodic line. A *ped.* (pedal) marking is present in the bass clef.

*rit.*

*rit.*

This system contains measures 13 through 18. Both the vocal and piano parts are marked with *rit.* (ritardando). The piano part features a series of chords in the bass and a melodic line in the treble. The system concludes with a key signature change to three flats.

*sostenuto*  
*con dolore*

*p*

This system contains measures 19 through 24. The vocal line is marked *sostenuto* and *con dolore*. The piano part is marked *p* and features a series of chords in the bass and a melodic line in the treble. The system concludes with a key signature change to four flats.

First system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature has three flats. The top staff begins with a dynamic marking *p* and an *accelerando* instruction. The grand staff also features an *accelerando* instruction. The music includes various note values, slurs, and rests.

Second system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature has three flats. The top staff has a *rit.* marking followed by a *tempo* marking and a *pp* dynamic. The grand staff has a *tempo* marking and a *pp* dynamic. The music includes various note values, slurs, and rests.

Third system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature has three flats. The top staff has a *rit* marking followed by a *tempo* marking and a *ppp* dynamic. The grand staff has a *rit.* marking followed by a *tempo* marking. The music includes various note values, slurs, and rests.

Fourth system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature has three flats. The top staff begins with a dynamic marking *f* and has *tempo* markings. The grand staff has *rit.* markings and a *p* dynamic. The music includes various note values, slurs, and rests.

First system of musical notation. It consists of three staves: a vocal line in 13/8 time with a key signature of one flat, and two piano accompaniment staves. The vocal line begins with a *rit.* (ritardando) marking and then returns to *tempo*. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamic markings include *pp tempo* and *p*.

Second system of musical notation. The vocal line continues with a *f* (forte) dynamic and includes a *rit.* marking. The piano accompaniment features a *rit.* marking in the bass line. The system concludes with a *mf* (mezzo-forte) dynamic marking.

Third system of musical notation. The vocal line continues with a *p* (piano) dynamic. The piano accompaniment maintains its rhythmic pattern. The system is marked *p tempo*.

Fourth system of musical notation. The vocal line begins with a *rit.* marking and then transitions to a section marked *Grazioso* (graceful) with a *p* dynamic. The piano accompaniment also begins with a *rit.* marking and then transitions to the *Grazioso* section with a *p* dynamic. The *Grazioso* section features a more melodic and flowing texture.

Fifth system of musical notation. The vocal line continues with a *pp* (pianissimo) dynamic. The piano accompaniment features a *pp* dynamic. The system concludes with a *pp* dynamic marking.



First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two lower staves (treble and bass clefs) with a key signature of two sharps (F# and C#). The top staff contains a melodic line with slurs and dynamic markings *p* and *pp*. The lower staves contain accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The top staff has a melodic line with slurs and dynamic markings *f* and *p*. The lower staves provide harmonic support with chords and rhythmic patterns.

Third system of musical notation. The top staff is marked *tranquillo* and *p*. The lower staves include a *pp* marking. The music continues with melodic and harmonic development.

Fourth system of musical notation. This system shows a continuation of the melodic and accompaniment parts across the three staves.

Fifth system of musical notation. The top staff begins with a *pizz.* (pizzicato) marking. The system concludes with a double bar line, indicating the end of the piece.

Uto  
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# LES CHÉRUBINS

arrangée pour Violoncelle  
avec accomp<sup>t</sup> de piano  
par J. SALMON

VIOLONCELLE

COUPERIN

Allegretto

*mf*

*rit.*

*tempo*

*p* *mf*

*rit.*

*tempo*

*p* *léger*

*Meno mosso*

*f*

*p*

*tr*

*mf*

*p*

*rit.*

*Andantino*

*p*

*p dolce*

*sostenuto*

*mf*

*allargando*

*sostenuto*

*p con dolore*

*accelerando*

*p*

*f*

*rit.*

*tempo*

*tranquillo*

*a tempo*

*pp*

*pp*

VIOLONCELLE

*f* *tr.* *tempo I* *pp* *rit.*

*mf* *tempo* *rit.* *p* *p* *tempo*

*f*

*meno mosso* *p* *tempo* *mf*

*p* *1* *2 4 2* *# 1* *2 3 2 1* *2 1 0 rit.* *1 3 0*

*Grazioso tempo*

*p* *pp*

*pp* *pp* *pp*

*p* *pp*

*f* *p*

*acceller.* *p* *tranquillo*

*acceller.*

*pizz.*









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Music

